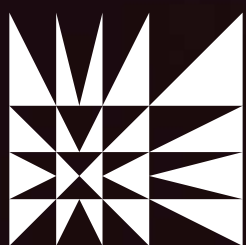




FALL /
WINTER

20
21



SHELBURNE
MUSEUM



A MESSAGE FROM THE DIRECTOR

THOMAS DENENBERG

When the gates opened this spring, for the second season in a row, we did so without a blueprint for exactly how the season would unfold. We forged ahead with a program as close to “normal” as possible given the state of the pandemic. The response was heartwarming. Visitors came in record-breaking numbers over the spring and summer. Membership returned to pre-COVID levels. While we saw many old friends, we also saw hundreds of families joining us for the first time. Along the way, we celebrated major milestones.

The first of which is the establishment of a \$5 million endowment honoring former Board President John Wilmerding’s leadership at the Museum and recognizing his role in shaping the field of American art. The John Wilmerding Fund for Shelburne Museum includes the creation of the John Wilmerding Directorship, an endowed position which will forever link John’s decades-long legacy at Shelburne and his remarkable contribution to the field with Shelburne Museum, which was founded by his grandmother, Electra Havemeyer Webb (1888–1960). The John Wilmerding Fund was realized in considerable part thanks to a \$1 million matching grant challenge from the Alice L. Walton Foundation. Personally, John has been a friend, colleague, and mentor since I began my museum career. It goes without saying that I am humbled and honored to be the first John Wilmerding Director of Shelburne Museum.

In the spirit of very generous gifts this year, Judy and Jim Pizzagalli, longtime Museum benefactors, created The Judith and James Pizzagalli American Paintings Endowment expressly for acquisition and exhibition of American paintings. This incredible \$2.5 million gift will not only enable the Museum to add depth and strengthen the American paintings collection, the Fund will also support world-class exhibitions of American art that advance scholarship in the field and bring works to the region enhancing the Museum experience and enriching our role as an educational institution. We are also most grateful for an equally transformative \$2 million gift from Angelo Pizzagalli and Lynn Miles. Their generous gift is dedicated to endowing the Museum’s beautiful landscape and gardens that are integral to the overall visitor experience—perhaps now more than ever—and they have chosen to honor Landscape and Gardens Manager Jessica Gallas with their gift.

Further enhancing the Museum’s collection of American paintings, Todd R. Lockwood, a longtime Museum friend, presented the collection with a monumental work by the nationally recognized contemporary painter Stephen Hannock. The large-scale atmospheric painting, *A Recent History of Art in the Champlain Valley (Mass MoCA #333)* is now on view in Webb Gallery. A remarkable view of our region, this work is complemented by a smaller work created in 1993 titled *Red Nocturne* that Stephen presented to the Museum in memory of landscape architect Dan Kiley.

Attribution is paramount to the stewardship of our collection, so after a century of uncertainty, we are pleased that we have identified the creator of five shorebird decoys. Since 1966, the decoys were credited to William Bowman (1826-1906) of Bangor, Maine. With recent new evidence uncovered by researchers James Reason and Joseph Jannsen, the Museum has been compelled to reattribute the shorebirds to the Native American carver who made them, Charles Sumner Bunn (1865-1952). Bunn, a member of the Shinnecock-Montauk tribes on Long Island, New York, earned his living as a hunting guide with a reputation for carving realistic decoys and was well known as the “Dean of Suffolk County decoy carvers.”

Looking forward, we are very excited to kick off the inaugural season of Winter Lights this November. From November 26 through New Year’s Day, the campus will be filled with thousands of lights creating dazzling, multi-colored displays that transform the grounds into a magical winter wonderland. Bring your friends and family to stroll past the Museum’s iconic buildings decorated for this spectacular holiday event.

As the season winds down, we certainly look back with gratitude and humility for the support we’ve received on all fronts. We also look forward to 2022 with optimism and renewed hope. See you all at Winter Lights!

Sincerely yours,

A handwritten signature in dark ink that reads "Tom".

Thomas Denenberg, PhD
John Wilmerding Director



New Works by **Stephen Hannock** at Shelburne Museum

The Museum's newest acquisition, *A Recent History of Art in the Champlain Valley* (Mass MoCA #333), by Stephen Hannock, is on view in Webb Gallery of American Art.



The large-scale, birds-eye view of Lake Champlain and the surrounding region includes features such as New York's Adirondack mountains and the distant border between Vermont and New Hampshire, defined by the Connecticut River. In between are notable geographic features, collaged elements, and inscriptions that link the work to place, time, and its maker's biography. Hannock noted, "With the appreciation of a given place or landscape comes the daydreaming that embraces past experiences as well as possible adventures in the future... Beginning with my daughter's admission to the University of Vermont in the fall of 2018, I set out to compose a vista-with-text to celebrate some of the personal and cultural history that I have been privileged to experience in eastern New York and western New England."

The artist also presented the Museum with a second, smaller work created in 1993 titled *Red Nocturne*. Filled with the light of a glowing coral sunset, *Red Nocturne* was created when Hannock used a cast-off envelope to soak up extra paint on the surface of one of his in-process canvases. When the envelope was pulled away from the picture's surface, he called the impression a "palimpsest," or an object that is reused or altered but still bears traces of its earlier form. A small reproduction of *Red Nocturne* is visible near the center of *A Recent History of Art in the Champlain Valley* (Mass MoCA #333).

Hannock's singular techniques—extensive layering of color and collage elements, as well as polished surfaces that have been buffed to a dreamlike sheen—make each painting, no matter its size, instantly identifiable. This multi-layered approach to painting invokes the landscapes of Thomas Cole, the stage-like settings of the pre-Raphaelites, and the sweeping panoramas and mise en scène in the films of Alfred Hitchcock. He is drawn to the way mood is composed within the work to create a story that is literally written into the fabric of the piece. The addition of diaristic texts and photographic images to the mountains, trees, and fields comprises his unique contribution to twentieth-century landscape painting.

Hannock's work can be found in numerous public collections throughout the United States and Europe, including The Metropolitan Museum of Art, New York; National Gallery of Art, Washington, D.C.; Whitney Museum of American Art, New York; Museum of Fine Arts, Boston; and Museum of Contemporary Art, San Diego; among others.

Acquisition of this work was made possible by a generous gift from Todd R. Lockwood.

(top) Stephen Hannock (b. 1951 –), *A Recent History of Art in the Champlain Valley* (Mass MoCA #333), 2021. Polished mixed media on canvas, 48 x 72 in. Museum purchase, made possible by a gift from Todd R. Lockwood. 2021-7. Photography by Andy Duback. © Stephen Hannock.

(above right) Stephen Hannock (b. 1951 –), *Red Nocturne*, 1993. Mixed media on postcard, 3 5/8 x 5 1/8 in. TC2021-16. Photography by Andy Duback. © Stephen Hannock.



Announcing the **John Wilmerding Fund** to Endow the Directorship at Shelburne Museum

Shelburne Museum has established The John Wilmerding Fund for Shelburne Museum, honoring John Wilmerding's leadership at the Museum and recognizing his role in shaping the field of American art. This \$5 million endowment creates the John Wilmerding Directorship and forever links his decades-long legacy at Shelburne and his remarkable contribution to the field with Shelburne Museum, which was founded by his grandmother, Electra Havemeyer Webb (1888–1960).

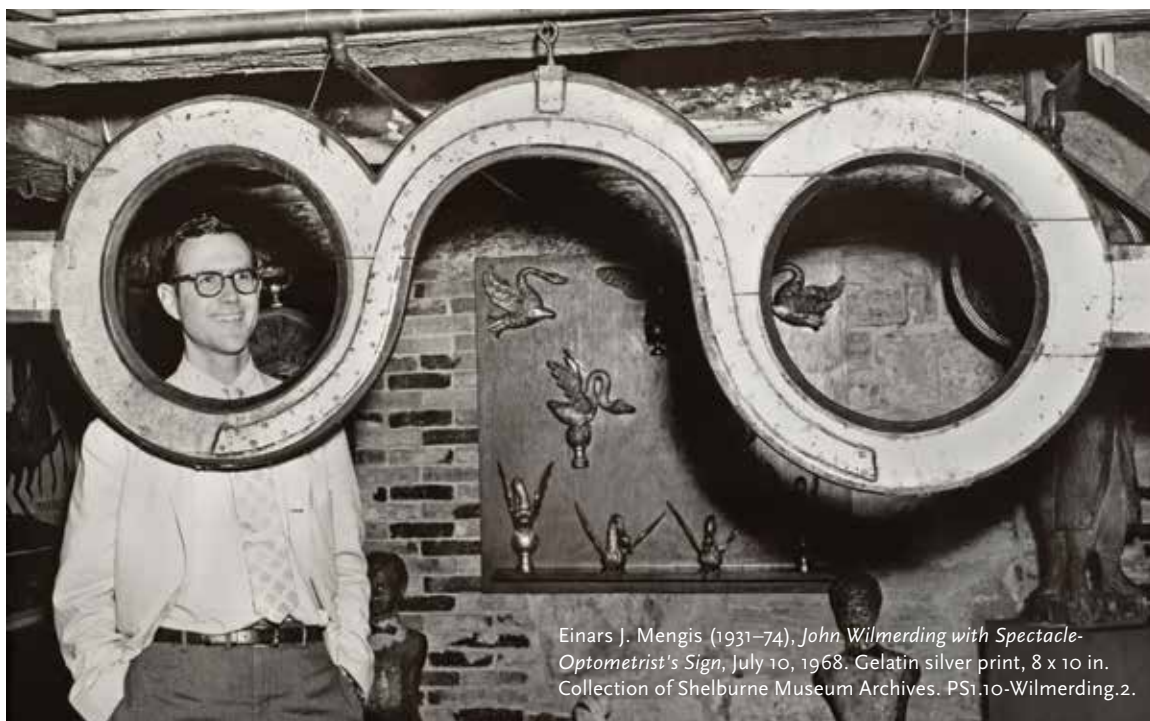
John's connection to Shelburne goes back to his days as a student at Harvard, where he advised his grandmother on American art acquisitions, a role he would continue to play throughout his illustrious career, including advising Alice Walton in the creation of Crystal Bridges Museum of American Art in Bentonville, Arkansas. The John Wilmerding Fund was realized in considerable part thanks to a \$1 million matching grant challenge from the Alice L. Walton Foundation.

By endowing the Directorship, the Museum will attract and retain world-class visionaries who will guide the institution in meeting its future ambitions.

This endowment supports the Director's position as well as a fund for travel, scholarly pursuits in American art and visual culture, and extraordinary opportunities for exhibitions and programs as determined by the Director.

John Wilmerding is a preeminent scholar of American art whose many books and articles have helped define the nature of the field. John is the Christopher Binyon Sarofim '86 Professor in American Art Emeritus at Princeton University and previously taught at Harvard, Yale, and Dartmouth. John is a former president of Shelburne Museum's Board of Trustees and has been closely involved with the Museum for more than five decades.

A student at Harvard at a time when American art was largely ignored by scholars and serious collectors, he began collecting with the acquisition of Fitz Henry Lane's *Stage Rocks and Western Shore of Gloucester Outer Harbor* (1857). He was the longest serving member of the committee for the preservation of the White House, and is former Chair of the Board of Trustees for the National Gallery of Art. He is also a trustee of the Guggenheim Museum and Crystal Bridges Museum of American Art.



Einars J. Mengis (1931–74), *John Wilmerding with Spectacle-Optometrist's Sign*, July 10, 1968. Gelatin silver print, 8 x 10 in. Collection of Shelburne Museum Archives. PS1.10-Wilmerding.2.

DONOR LIST

\$1,000,000 and up

Alice L. Walton Foundation
Louisa Stude Sarofim Foundation

\$250,000–\$999,999

Peter Graham and Heidi Drymer
Edward and Lillie Johnson
Linden H. Wise and Scott Wise
The Wyeth Foundation

\$100,000–\$249,999

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James W. W. and Marsha M. Wilmerding
Nicholas Havemeyer Wilmerding and Lauren Moulis
John and Giulie Zacharias

An asterisk (*) next to a name indicates that the individual has passed away.

List denotes gifts received by August 31, 2021.

A Winter-ful delight!

Shelburne Museum to host inaugural Winter Lights holiday event

Shelburne Museum will light its campus aglow this winter for a new and spectacular holiday event, Winter Lights.

The Museum will decorate 12 of its buildings and gardens in multicolored light arrangements for the event, which will run from Thanksgiving weekend through New Year's Day. The campus will be magically illuminated for the event with the Herschell-Spillman Carousel bedecked, the *Ticonderoga* floating on a sea of light, Beach Woods twinkling in light, and the Electra Havemeyer Webb Memorial Building aglow.

Winter Lights will open to the general public at 6 p.m. on Friday, Nov. 26. Afterward, the event will run Thursday through Saturday, Jan. 1 from 5–8 p.m. according to the schedule (right). Visitors are strongly encouraged to purchase timed tickets in advance on the Museum's website, www.shelburnemuseum.org. Tickets will be sold at 15 minute intervals and will be available for online purchase beginning in early November. Please look for information on early bird sales for members in the coming weeks. Tickets are non-refundable.

For inquiries requiring accessibility accommodations, please contact Lee Wheeler at (802)-985-0878.

Winter Lights Schedule

The event runs from 5–8 p.m. on each date unless specified otherwise:

- Friday, Nov. 26–6–8 p.m.
- Saturday, Nov. 27
- Thursday, Dec. 2–Saturday, Dec. 4
- Thursday, Dec. 9–Saturday, Dec. 11
- Thursday–Saturday, Dec. 16–18
- Thursday, Dec. 23
- Sunday–Friday, Dec. 26–31
- Saturday, Jan. 1, 2022

Member Nights

- Friday, Dec. 3, 5–7 p.m. is Member Night sponsored by Lake Champlain Chocolates
- Friday, Dec. 10, 5–7 p.m. is Member Night sponsored by Cabot Creamery Co-operative

Winter Lights Ticket Prices

- \$15 per adult
- \$10 per child, ages 3 to 17
- Free for children under 3

Thank you to our Winter Lights sponsors!

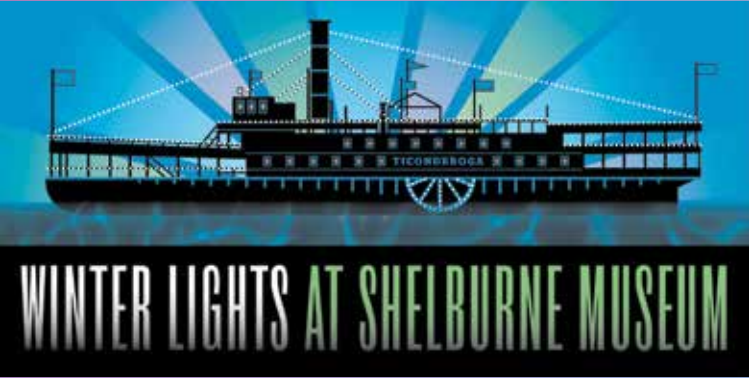


Benoit Electric
Cabot Creamery Co-operative
Greenbacker Capital

For information visit
shelburnemuseum.org/winter_lights

Membership Benefits Extend to Winter Lights

Members to receive early access to tickets, dedicated Member nights and more!



This winter, Shelburne Museum Members may find that their membership benefits will help make their holiday seasons brighter.

The Museum has prepared a variety of exclusive offerings for Members leading up to the Museum's Winter Lights holiday event and during the event's five-week run.

Advance ticket sales will be announced to Members in coming weeks.

In addition, two dedicated Member nights will afford Members exclusive access and special offerings from two Winter Lights sponsors, Lake Champlain Chocolates and Cabot Creamery Co-operative. Lake Champlain Chocolates night is Friday, Dec. 3, from 5–7 p.m. Cabot night is Friday, Dec. 10, from 5–7 p.m.

Shelburne Museum Members receive many other benefits year-round, including unlimited free admission to the Museum, invitations to Members-only previews of special events, a 10 percent discount at the Museum Store and Café, a 5 percent discount on facility rentals, and much more. To purchase or renew a membership, visit shelburnemuseum.org/member or call the Museum at (802) 985-0885.

Capturing Shelburne Museum Through the Eyes of a Child

This summer, visitors from across the country flocked to Shelburne Museum in search of enriching experiences of art, history, and culture. One such experience was so memorable for a New York family that they mailed the Museum a letter and drawings from their daughters.

They wrote, “We cannot express how enjoyable, enriching, and stimulating our visit was to our entire family...Much gratitude for one of your staff members who went above and beyond sharing history, demonstration, and engagement to our young daughters who visited the Print Shop...Kindly share my daughters’ artwork with her in appreciation, as Rose certainly captured and engaged education and presentation through the eyes of a child.”

YOU are a part of making experiences like this possible for our visitors! Your gift to the Museum’s 2021–2022 Annual Fund directly supports the inspiring opportunities that our Guides provide throughout the grounds.

If you have not yet made your tax deductible gift in 2021, you can make a gift online at shelburnemuseum.org/donate, by calling 802-985-0885, or by mail to P.O. Box 10, Shelburne, VT 05482.



EVENTS!



Local gardening expert, Charlie Nardozi, explains the multitudes of peony varieties found at the Brick House.



Garden Stroll at the Brick House

Members celebrated the beginning of summer at Garden Stroll at the Brick House. It was a delightful June afternoon of exploring the blooming gardens, reconnecting with friends and fellow Members, and nibbling on sweet treats.



From left, Todd R. Lockwood, artist Stephen Hannock, and Shelburne Museum John Wilmerding Director Thomas Denenberg gather to unveil the Museum's newest acquisition.



Featured artists Evie Lovett (left) and Kate Gridley with John Barstow (center).



David Wells and featured artist Annu Palakunnathu Matthew.

New England Now: People Artist Reception

To recognize the artists of *New England Now: People*, Trustees, Director's Circle Members, and guests of the artists gathered at Pizzagalli Center for Art and Education in September.



Middlebury College Students from Dr. Miguel Fernandez's first-year seminar *Growing Up Other in the Americas*.

Stephen Hannock Unveiling & Reception

The Museum's newest acquisition, *A Recent History of Art in the Champlain Valley (Mass MoCA #333)*, by Stephen Hannock is now on view in Webb Gallery of American Art. To celebrate the arrival of this addition to the permanent collection, Museum Trustees and guests of the artist gathered on August 17.

Acquisition of this work was made possible by a generous gift from Todd R. Lockwood.





Listen Up!

Shelburne Museum's summer line-up of public programs focused on activating our outdoor spaces. Vermont musicians enlivened the grounds through the **Saturday Sounds Series** and **Vermont Symphony Orchestra** performances. We centered our minds and bodies during **Mindful Yoga** classes in beautiful gardens. Vermont performing arts organizations energized audiences with performances of **Listen Up! the Musical**, **Seussical the Musical**, and **A Year with Frog and Toad**. And we supported access for our community of local college students through free **Student Saturdays** in September.



Mindful Yoga



Vermont Symphony Orchestra



Student Saturdays



Seussical



Saturday Sounds

SOLVE THE MYSTERY OF

THE SCARAB'S CURSE

Just in time for Halloween, Shelburne Museum's *Grand Isle* rail car comes to life—and death—in “The Scarab’s Curse,” a spine tingling virtual mystery created by Museum friend Alex Nalbach and a wildly creative cast and crew.

The plot: *It is October 1912. Terror stalks a private train when the impresario of a traveling Egyptian exhibition is found stabbed through the heart with a golden dagger—apparently by a 3,000-year-old mummy!*

Join a team of fellow amateur sleuths to match wits with the ancient undead and solve this interactive virtual whodunit. Explore the elegant rail car compartments, piece together the mysterious clues, grill the devious suspects, and unravel the case of the stalking mummy!

All proceeds from this unique online event will support the stewardship and preservation of the Museum’s 39 buildings, including the rail car *Grand Isle*.

Dates and Times
 Friday-Saturday, October 22–23, 7–9 p.m.
 Sunday, October 24, 1–3 p.m. matinee

Friday–Saturday, October 29–30, 7–9 p.m.
 Sunday, October 31, 1–3 p.m. Halloween matinee

For further information and to purchase individual or group tickets, please visit shelburnemuseum.org/event/the-scarabs-curse/2021-10-22/

Please Note: While avoiding graphic depictions of violence, the story and visuals of this event include references to crime, death, and the occult, and may be inappropriate for younger children.

In Plain Sight:

Rediscovering Charles Sumner Bunn's Decoys

For nearly a century, confusion and controversy have surrounded the identity of the maker of five shorebird decoys in Shelburne Museum's collection. This group of rare and beautifully crafted shorebirds—three dowitchers and two yellowlegs—had been attributed and reattributed to the hands of multiple craftsmen based on superficial comparisons, personal hunches, and unverified lore. Until now. Recent research has compelled the Museum to reattribute the shorebirds to the Native American carver who made them, Charles Sumner Bunn (1865–1952).

Since 1966, the decoys were credited to William Bowman (1826–1906) of Bangor, Maine, a mysterious and possibly fictitious character about whom little is known. That has been disproven thanks to new evidence uncovered by researchers James Reason and Joseph Jannsen. Using a combination of historical photographs, documented family history, and by connecting the dots between the carver and the decoys used by his clientele, Reason and Jannsen constructed a convincing argument that formed the basis for Shelburne Museum's decision to acknowledge Bunn as the maker of its shorebirds.



Mark Raymond Harrington (1882–1971), *Charles Sumner Bunn, 37 years old, Shinnecock, one of the three chiefs or trustees of Shinnecock Nation, Long Island, New York, 1902.* Photograph, 5 x 7 in. AMNH 12541. © American Museum of Natural History.



Charles Sumner Bunn (1865–1952), *Dowitcher Shorebird Stick-up Decoy*, ca. 1900. Wood, paint and metal, 9 1/2 x 4 x 10 in. Gift of J. Watson, Jr., Harry H., and Samuel B. Webb. 1952-192.227. Photography by Andy Duback.

Bunn, a member of the Shinnecock-Montauk tribes, earned his living as a hunting guide with a reputation for carving realistic decoys. He lived most of his life on the Shinnecock Indian Reservation located within the boundaries of Southampton, Long Island. As a young man, Bunn learned to hunt and fish from his paternal grandfather, skills that served him well as a professional guide and bayman catering to the Hamptons' powerful and wealthy summer residents. Known as the "Dean of Suffolk County decoy carvers," Bunn produced a wide variety of waterfowl decoys including many species of ducks as well as geese and brant. His shorebird decoys have garnered the most attention from both collectors and historians who prize them for the superior quality of their realistic anatomical carving and delicate impressionistic plumage.

The online exhibition, *In Plain Sight: Rediscovering Charles Sumner Bunn's Decoys* is on view on the Museum's website and lays out the case for setting the historical record straight by recognizing the artistic accomplishments of a talented indigenous decoy carver.



The Judith and James Pizzagalli American Paintings Endowment

Shelburne Museum has received a \$2.5 million gift from Judith and James Pizzagalli, longtime Museum benefactors, to create The Judith and James Pizzagalli American Paintings Endowment expressly for acquisition and exhibition of American paintings. On view in rotation in Webb Gallery of American Art, the Museum's collection includes a breadth of examples of American art from colonial portraits to nineteenth-century folk art, from Hudson River School landscapes and important seascapes to innovative works of American modernism.

"This most generous gift will enable the Museum to add depth and strengthen the American paintings collection, polishing a gem unlike any other in Vermont. The Fund will also support world-class exhibitions of American art that advance scholarship in the field, and bring works to the region enhancing the cultural experience for all of our visitors and enriching educational opportunities," said John Wilmerding Director Thomas Denenberg, PhD.

Fitz Henry Lane (1804–65), *Sunrise Through Mist* (detail), 1852. Oil on canvas, 24 1/2 x 36 1/2 in. Museum purchase, acquired from Maxim Karolik. 1959-265.28. Photography by Andy Duback.



Give the Gift of **Membership**

Through a gift of membership, you open the door to a world of exploration and engagement at Shelburne Museum! You can amplify your impact trifold by:

- Supporting Vermont's foremost public resource for visual art and material culture;
- Inviting your friends and family to experience the unique educational experience that is Shelburne Museum;
- Receiving a 2021 tax deduction (all Individual, Dual, and Family Memberships are fully tax deductible).

Purchase a gift membership online at shelburnemuseum.org/member or by calling 802-985-0885.

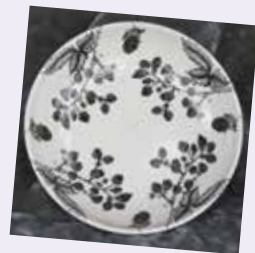
Prepare Your Paddles: The Holiday Auction Extravaganza Returns

Shelburne Museum's holiday fund-raising virtual auction is back! Auction items range from favorites from the Museum Store, one-of-a-kind experiences on the Museum grounds, and a variety of items from local Vermont businesses.

The auction supports Shelburne Museum's multifaceted mission to provide collections stewardship, deliver education programming, mount world-class exhibitions, and foster engagement within the community.

The auction opens on Sunday, November 14th at 8:00 a.m. and runs through Sunday, November 21 at midnight. Let the bidding begin!

Visit shelburnemuseum.org for more details.





HOURS

NOV 26, 2021–JAN 1, 2022
Winter Lights
Thursday–Saturday, 5–8 p.m.
Closed on: Dec. 24 & Dec. 25
See p.6 for complete details.



shelburnemuseum.org

Talk to us

Need more information?
Looking to get involved?
Membership Office:
(802) 985-0885



Eyesight & Insight: Lens on American Art

New online exhibition opens November 11

Eyesight & Insight: A Lens on American Art explores how artists have incorporated eyewear into their work. From a symbol of intellectualism available only to the elite to a fashionable expression of identity, this exhibition invites new insight into the ways American artists have portrayed spectacles in paintings from the 1800s to the present. The online exhibition, which launches on November 11, is the precursor to an exhibition at the Museum that opens in the summer of 2022.

Edwin Romanzo Elmer (1850–1923), *Magic Glasses*, 1891. Oil on canvas, 14 x 10 in. Museum purchase, acquired from Richard Gipson. 1960-304.6. Photography by Bruce Schwarz.